

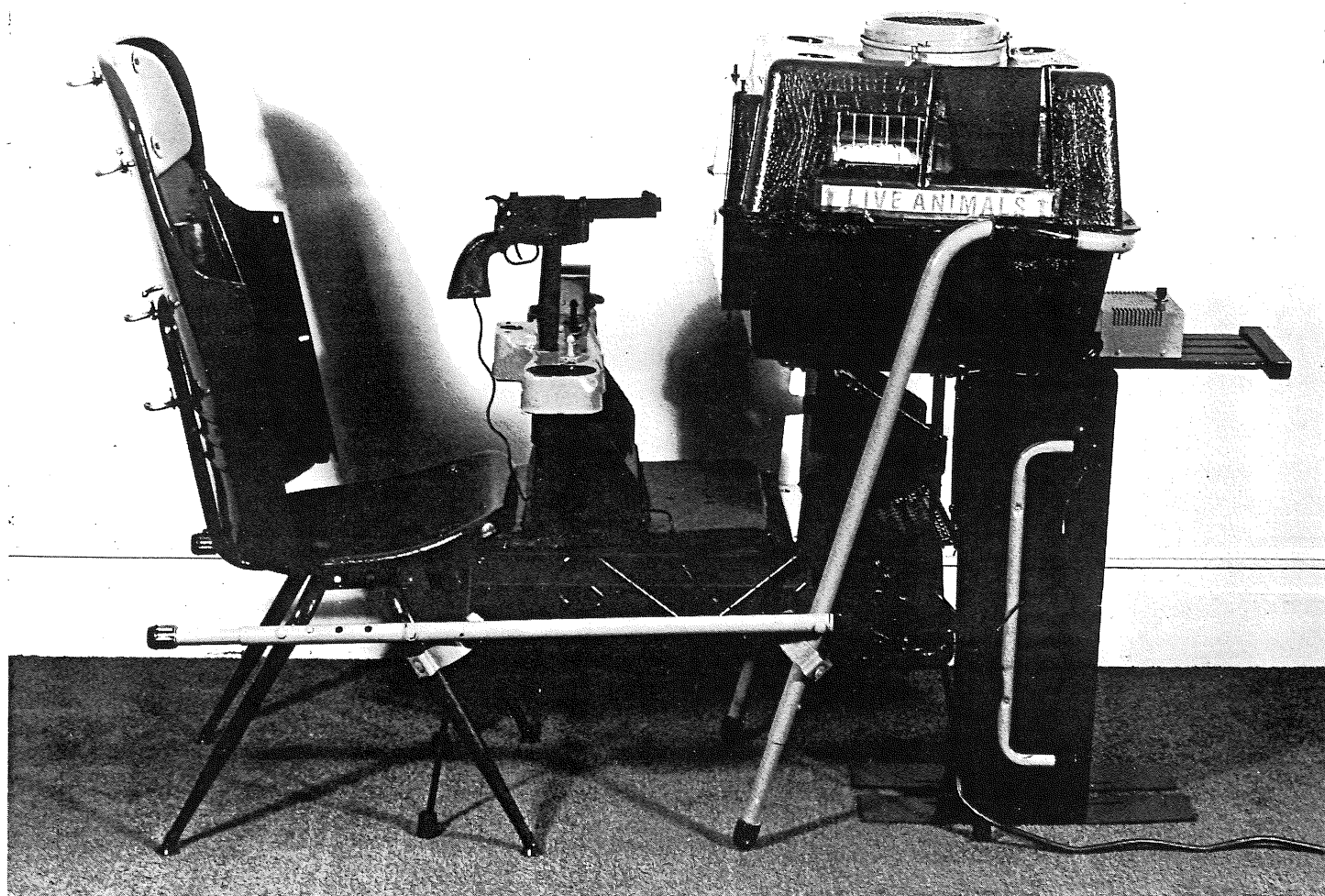
Artists Using Science and Technology

Ylem (Eye-lum): The exploding mass out of which the universe emerged in the Big Bang

Ylem Newsletter
Vol.12, No. 6 June 1992



The Police State - Part I (You have the right to remain silent), detail of mixed-media kinetic const/assemblage by Nancy Worthington ©1984



The Police State- Part 1 (You have the right to remain silent) by Nancy Worthington

Does a police officer learn to shoot a gun or fire a rifle to protect you?

"... the police have taken a more than benevolent attitude towards nazis—many policemen are members of nazi organizations, and many neofascists have joined the police [in America]." (New Times, March 1978)

Are we moving towards a police state—by definition a reactionary government that seeks to intimidate and suppress political or social opposition by means of a secret police force?

By definition according to Webster's New World Dictionary police are to protect and keep public order, regulate safety and sanitation, and morals[?]. Further they are organized for preventing, detecting, and punishing crimes and they are an

official force established and maintained to keep order.

My sculpture, *The Police State, Part 1*, deals with and questions the present day interpretations of these definitions, and the abuse of power and misuse of authority by the police. My sculpture raises questions such as: Who do the police really serve? protect? control? Do we see the police possess, control, dominate—that domination assured by force or violence? Does the power of the police force grant them violence with immunity? Are police a form of institutionalized violence, a proving ground for manhood, and a measure of national pride? Why do many police departments object to minority hiring, especially hiring of females? Was this country founded on white male supremacy? The masculinity game must have a loser

in order for there to be a winner. The rules of the game require that the losers be reduced to humiliation and powerlessness—the classic status of minorities. I have constructed in the a game of sorts—a close range interpersonal confrontation in which the viewer has an opportunity to become the winner as he/she straddles the chair and seated firmly pulls the trigger on the electronic gun aimed at the video screens debased target held prisoner within an animal cage. The taped message which booms forth from the sculpture's loudspeaker echoes "Give yourself up. You are completely surrounded by policemen. If you throw down your guns and come out with your arms up we guarantee you won't be harmed"—immediately followed by the rapid gunfire of the police.

©1984



Virtual Reality and Art: Tools, Views and Output

A Benefit for Ylem

by Louis M. Brill

As virtual reality emerges as a new technology and communications medium, there is great curiosity as to how it will influence the arts, both for artists using the medium and for the audiences who encounter it. More to wonder is what happens to the art forms as they evolve through aspects of virtual reality. Now will music, computer graphics and performance art be influenced both as a medium and through the creative expressions that are birthed from these mediums.

Our June Forum titled: *Virtual Reality and Art: Tools, Views and Output*, will explore virtual reality's potential as an art canvas, not only as speculation about what is possible, but also with examples of what has been accomplished with virtual reality-based art. What kind of creative environments will virtual reality present, both to its users and to the audiences who choose to explore its final output? What will the tools be to present these works of art? Will head-mounted displays and data gloves become the new paintbrushes of creative

expression? Perhaps a form of telepresence will emerge where audiences might project their creative reactions in some form of extended real-time theatre format.

Given this situation of a virtual art form, what happens to the relationship between audience and the art experience where audience participation rather than the artist tend to define the conclusion of that art statement?

While there are many definitions of what virtual reality is, each of our speakers brings a unique viewpoint or body of work demonstrating some artistic aspect of the virtual realm. The design of appropriate workspaces and tools, examples of musical explorations, telepresence as performance art. Join us at our June 4th Benefit Forum as our illustrious panel presents its views and tools of the virtual realm.

Thursday, June 4, 7-10 pm
McBean Theatre, The Exploratorium,
3601 Lyon St., San Francisco
\$10, Ylem members, \$15, general admission.
Limited seating—come early!

July Forum

3-D: Of Art and Opportunity

July 1, 7:30 pm

McBean Theatre, The Exploratorium,
3601 Lyon St., San Francisco

The second Ylem 3-D Art Forum returns to the Exploratorium. In July, the Forum will sponsor another binge of round-image, holography, PHSColography and 3-D TV presentations. Same mediums—new content, all designed to surprise and delight with their uncanny sensation of depth. Admission is free, the public is welcome.

Future Forums, 1992

September 2, Interactive Art

November 4, To be announced

Deadline September 1

5th Annual Ylem Directory

Enclosed Application gives details. If you do not plan to send a picture but your information has changed, please return the form with new data. Members in Los Angeles whose telephone area code will change: tell us who you are!

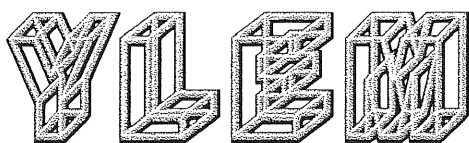
Nancy Worthington: Engaging Us with the Issues

by Trudy Myrrh Reagan

Because the sculpture and statement on the previous pages were conceived in 1984, I had to ask Nancy Worthington about the prophetic quality of the work. She has always been supersensitive to injustices in the society, she says, and tends to become concerned about various issues before they become so acute as to pierce the national consciousness. Since the beginning of the 1970s she has been treating issues as diverse as nursing home abuses and nuclear weapons production in her art, because she deeply believes that art can make a difference: It can reveal, engage people on a gut level and wake them up. Worthington researches her pieces by talking to the people involved on-site. The attention she pays to the design and integrity of her pieces lifts them out of the realm of propaganda. The bigger puzzle is how to provoke active engagement by the viewer. Kinetic, interactive elements have been key features of her work for the last twenty years. In assembly and wiring she is largely self-taught. As time has passed, she has made more use of humor as well, carrying a thought to its extreme of comic absurdity. This serves to overcome people's natural reluctance to acknowledge harsh realities. Worthington says: "It is my sense of hope for the future that makes me want to facilitate change through awareness for a better, more humane world. I see my art as reaching out to be a connecting point for awareness."

In 1985 Worthington was selected to represent the United States in the 18th International Biennial in São Paulo, Brazil. One of her works is in the collection of the National Museum of Women in the Arts in Washington, DC. Her article, "Specimen UI2 (The American Rat Race)," appeared in *Leonardo*, Vol. 24, No. 1, 1991.

Nancy Worthington recently joined Ylem. She welcomes your comments and hopes for contact with artists using similar media. She may be reached at: PO Box 2558, Sebastopol, CA 95473; 707-823-3581



Events

Ongoing

The Last Buffalo The World's Largest 3-D IMAX Movie

Member Bob Ishi reports: "The Last Buffalo is a 1/2 hour film in best 3-D I have seen yet. Some of the images look like they stick out a few feet in front of you, and people were reaching out trying to touch them. The screen is about 65 feet high and 100 feet wide. The special projector uses 15000 watt water-cooled xenon projection bulbs. The film is 70mm wide, and runs sideways through the projector." Free with amusement park admission. **Great America by Highway 101 in Santa Clara; 408-988-1800**

June 4, 7 pm

Ylem Benefit: Virtual Reality Forum

Details on enclosed flyer. See also article on page 3.

June 4-20

Cyberstein World Premiere

An interactive immersible movie with 3-D virtual sound. By remote controls each audience member helps determine collectively what choices The Cybermonster takes, and the final outcome of the comedy. Featuring Jeeter Tech. A CyberCine production. Admission \$10. Every Thurs.-Fri.-Sat. **Climate Theatre, 252 9th St., San Francisco, CA; Box Office: 415-626-9196; Info: Lynda Williams, 415-771-9521; edge@well.sf.ca.us**

June 9-11

International Conference on Art and Mathematics (Albany, NY)

Finding links between mathematics (geometry, topology) and visual arts (design, architecture, fine arts, computer graphics). Also, interdisciplinary teaching methods. Organized by Ylem member Nat Friedman. Contact him: **Math Dept., SUNY, Albany, NY 12222; 518-442-4621; am92@bst.albany.edu**

June 14, 7:30 pm

The Burning Man Party

On Sunday, June 14, the Burning Man Party will launch this year's epic with an illuminated spectacle of fire and water, featuring burning dancers, neon artworks, music by Clubfoot, and more. Admission: \$10. **Lake Merced Boathouse, San Francisco, CA**

June 20-25

104th Annual Meeting of the Astronomical Society of the Pacific (Madison, Wisconsin)

To be held at University of Wisconsin.

Distinguished speakers include: Andrew Fraknoi (head of Astronomical Society of the Pacific and Ylem member) on "What I Would Have Said to Nancy Reagan: Astronomy Versus Astrology." Also, Symposia on Massive Stars, Teaching Astronomy, History of Astronomy; National Astronomy Expo and Fair and more. **Meeting Registration Packets, ASP, 390 Ashton Ave., San Francisco, CA 94112; 415-337-1100; Fax 415-337-5205**

June 20, 9:30-5 pm

Funding Interactive Development

How interactive projects for education, non-profits and institutions can obtain funding. Conference at San Francisco State Downtown Center, 814 Mission St.. Fee: \$120 bf. 6/20, \$160 at door. **Media Culture, PO Box 460718, San Francisco, CA 94146; 415-824-3993**

June 22-27

The World from Within, Ars Electronica 1992 (Linz, Austria)

Theme of the conference in Austria this year: "Is endophysics, derived from "endo" (interior), the science which will finally do away with the illusion of the external observer who in classical physics believes that he can completely describe the world from the outside?...Are we always parts of those systems which we observe and with which we interact? Are we interior observers of the world? Does a "rest of the world" always arise...which is distorted in a manner not recognizable for the interior observer? ...Is there a 'big eye' which communicates between the internal and the external observer, between the exo-and the endo- world? Or is the world made of rubber, and the reason we don't realize it the fact that we are made of rubber, too?" Seriously! **Brucknerhaus Linz, Linzer Veranstaltungsgesellschaft mbH (LIVA), Vorstandsdirektor Karl Gerbel, Untere Donaulande 7, A-4010 Linz, Austria; tel. ++732-76-12-0; Dr. Katharina Gsollpointner und Mag. Brigitte Vasicek, Fax ++732-78-37-45**

June 29 - August 7

Visual Studies Workshop (Rochester, N.Y.)

One-week workshops include Macintosh graphics, electronic imaging, video, amiga computer, animation. Academic credit through SUNY Brockport. **31 Prince St., Rochester, N.Y. 14607; 716-442-8676**

July 20, 9:30-5 pm

Live/Work Form and Function

Seminar about artists getting studios that they can live in. To be held at Oakland Museum

Lecture Hall, 1000 Oak St., Oakland. Fee \$45 (\$40 bf. 6/13), includes lunch. Reg.: **ArtHouse, CA Lawyers for the Arts, Fort Mason Center, San Francisco, CA 94123; 415-775-7200; 510-836-6080**

July 1, 7:30 pm

Ylem Forum: 3-D

Details on page 3.

August 3-5

"Visual Dialogue"

International Conference of Visual Artists to be held at San Francisco State University. Co-sponsors: Northern CA Artists Equity and COMAP, an international arts group based in Mexico City. **Deadline for registration: June 15. Deadline for papers to be presented: July 1.** "We feel that Ylem artists and their issues and expertise will be of great interest to many conference attendants, especially those from countries where the technology is not as accessible as it is here." High-tech art demos welcome. Costs are: \$60 for all sessions+lunch; \$250 for sessions, meals, room; \$300 same, for non artists. **Visual Dialogue, Artists Equity Institute, PO Box 460931, San Francisco, CA 94146; Ylem participation info: Eleanor Kent, 415-647-8503; ekent@well.sf.ca**

Exhibits

Changed Information

Convergence: Interactive Arts Festival '92 has been cancelled!

Shapiro Jameson Gallery has closed and Kenneth E. Rinaldo is looking for a new venue for this dynamic show. Call: **Ken Rinaldo, 415-566-5133**

June 4 - July 3

For Labor, About Labor, By Labor: Our Struggles in the U.S. from the 70's to the 90's

Exhibition by Fred Lonidier, union member and historian. Photo/Text/Video show on the theme: "[The essential point of departure of European programs is] a viable income maintenance level; basic health provision; access to adequate housing. The programs are meant to be good enough for any citizen...for all the people, not just the poor." **Reception June 5th, 5:30-8 pm. San Francisco Art Institute, Walter/McBean Gallery, 800 Chestnut Street, San Francisco, CA 94133; 415-771-7020**

All events and exhibits are in the San Francisco Bay Area except where noted. Is your event or exhibit listed here? Send to Ylem Editor, 967 Moreno, Palo Alto, CA 94303.

Through June 5
Sight

Five artists investigate visual perception. Includes mirrored environments, deconstructed tools of surveillance such as cameras and light boxes. **San Francisco Arts Commission Gallery, 155 Grove St., San Francisco, CA 94102; 415-554-9582**

Through June 29
Best of the Best (Portland, OR)

A selection of Northwest computer art from the 1992 Mt. Hood Festival of Computer Art. **University of Oregon Continuation Ctr., 720 SW 2nd St., Portland, OR; 503-725-3055**

Through June 30
Science in Depth

Fascinating new 3-D technology is shown by 40 large full-color PHSColograms. Pioneered by Ylem member Ellen Sandor and colleagues at Illinois Institute of Technology. For info on PHSColograms, call (Art)", 312-805-4810. **Visitor Center Gallery, NASA-Ames Lab, Moffett Field, CA; call for hours: 425-604-6449**

Through July 15
Helen Golden

Experiments in photography, color laser prints and computer art by Ylem member Helen Golden. **ColorMagic, 2551-A Casey Ave., Mountain View, CA; 415-968-7661**

Through August 9
Bruce Beasley: Recent Sculpture

The Oakland Museum Sculpture Court at City Center is a collaboration between the Museum and Bramalea Pacific, and will favor local artists. The impression one gets as one comes out of the 12th St. BART station is of an art-rich environment uncommon in the United States. Beasley is an Ylem member. **The Oakland Museum Sculpture Court at City Center, 1111 Broadway, Oakland, CA. 94607; 415-273-3004**

Opportunities

Deadline June 15
Visions of U.S.

Categories: Fiction, Non-fiction, Experimental, Music Video, none longer than 30 minutes. Formats: VHS, Beta, 8mm, SVHS, Hi8. No fee. Sponsored by Sony. Equipment prizes. **Visions of U.S., The American Film Institute, 2021 North Western Avenue, Los Angeles, CA 90027**

Deadline June 15
Chicago International Film Festival

Categories include: Independent Video, Animation. Most formats accepted. Fees: \$25-225. This is the oldest competitive film festival in North America. **Chicago International Film Festival, 415 N. Dearborn St., Chicago, IL 60610; 312-644-3400; Fax 312-644-0784**

Deadline June 17
SIGGRAPH '92 Film and Video Show

Works will be screened at the SIGGRAPH '92 Conference July 26-30 in Chicago. Info: Sylvie Rueff, SIGGRAPH '92 Electronic Theatre, 818-796-6601. Entries to: **Jackie White, SIGGRAPH '92 Electronic Theatre, Art Dept., California State University at Los Angeles, 5151 State University Dr., Los Angeles, CA 90032; 213-343-4029; Fax 212-343-4045; et92@siggraph.org**

Deadline June 30
Mill Valley Film Festival/Videofest

Categories: open. Formats: VHS (preview only), 3/4" NTSC. Fee: \$12. This Videofest is non-competitive. **Mill Valley Film Festival/Videofest, 38 Miller Avenue #6, Mill Valley, CA 94941; 415-383-5256**

Deadline June 30
PAX—Higher Resolution

Peace arts exchange, a telecommunications art project with children by telephone, electronic mail, fax machine or video-phone. To participate, you need: Access to a group of children and one or more of the above devices + funds to cover sending your materials. Centers for these events and exhibits are: USA; Brazil; Israel; and Turkey. Project runs until April '93, but networks forming now! **Arthur Matuk, PAX—Higher Resolution, The Pittsburgh Children's Museum, One Landmark Square, Allegheny Center, Pittsburgh, PA 15212; 412-322-5059; Fax 412-322-4932**

Deadline July 1
TISEA Symposium Showcase

Third International Symposium on Electronic Art (TISEA) seeks 2- and 3-D art for exhibit and slide show at conference to be held Nov. 9-13. Please note that the entry must be received in Australia by the deadline to be considered, so send for the prospectus immediately. **TISEA, PO Box A307, Sydney, South NSW, 2000, Australia; tel. 61-2-360-5607; Fax 61-2-360-2943; anat@peg.pegasus**

Deadline July 1
Interact Fellowships

The Interact Program, a collaboration by Bay Area Video Coalition, independent artists and community organizations produces videodiscs while training people. If you can work closely in a team, have a skill it needs, and can work half-time on such a project for 3-4 months this fall, you will receive invaluable training. Video, computer, graphic design or multimedia experience sought. Contact: **BAVC, 1111 17th St., San Francisco, CA 94107; 415-861-3282**

International Painting Interactive

At SIGGRAPH '92 in Chicago from July 27 to 31, a living, evolving collaborative art exhibit dedicated to the transformative arts will be displayed on a **video wall**. It will allow unique combinations of live artists painting both from artists' studios around the world and on-site. Two of the organizers, Stephanie Slade, producer, and Victoria Vesna, artist coordinator, are Ylem members. Needed: Artists with experience with electronic paint systems. (Or, send a videotape of work, which may be projected). Artists around the world: Send a 1-page resumé and a non-returnable 8 X 10" or smaller example of your work to: **Attn: Victoria Vesna, The S.L.A.D.E. Corporation, PO Box 10176, Beverly Hills, CA 90213; 310-278-3710**

Needs & Offerings

Actions on the Outskirts

"Troublesome Art and Bothersome Ideas." Issue 20/21 of the art journal, **Lightworks**, \$5. **Lightworks, PO Box 1202, Birmingham, MI 48012**

Bay Area Video Coalition

BAVC is the largest member-supported non-profit video arts center in the U.S. Helps individuals and community groups transform visions into video. Access to new equipment. Educational program. Member benefits include subscription to the incredibly useful **Video Networks**. July-August workshops: many on computers and video, multimedia. **BAVC, 1111 17th St., San Francisco, CA 94107; 415-861-3282**

News from Leonardo

The science and art journal, **Leonardo**, has moved to San Francisco and now has the support of CRSS Architects in Houston. It still needs local help, direct or in-kind, for its electronic newsletters: 1. An organization with an internet connection. 2. Financial help for staff to compile and distribute **Leonardo Electronic News, FAST Database and FineArt Forum**. Info and donations: **Leonardo/ASAST, 672 South Van Ness, San Francisco, CA 94110; 415-431-7414; isast@garnet.berkeley.edu**

Some calendar items reprinted from Art Calendar (the monthly marketing and career management journal for artists, PO Box 1040, Great Falls, VA 22066, Subscr. \$32/yr.), Rough Draft (from the San Francisco Cacaphony Society), Video Networks (from Bay Area Video Coalition), Leonardo Newsletter and FineArts Forum e-mail.

Please send a
**membership
application** and
sample newsletter to
(me) (my friends) at:

NAME _____

ADDRESS _____

☐ Sample issue &
application only (free) ☐ I enclose \$_____ for membership (see above)

Yearly membership rates:

U.S. Individual **\$30**
U.S. Institution **\$45**
U.S. Student or Senior **\$20**

Canada/Mexico add **5 US\$** to U.S. rates; all
other countries add **15 US\$** to U.S. rates.

Membership includes 12 issues of the *Ylem
Newsletter* & listing in the *Artists Using
Science and Technology Directory* which
you will receive in the Autumn.

**MAILING LABELS
OF YLEM MEMBERS**

(about 250 artists &
art enthusiasts) are
available to Ylem
members for \$20.

Info: Bev Reiser
510-482-2483
or send \$20 with
your request to
address below.

Ylem is a non-profit, networking organization.

President
Beverly Reiser
Vice-President
Trudy Myrrh Reagan

Treasurer
Gary Zellerbach

Membership Chair
Eleanor Kent

San Jose - Santa Cruz
Area Chapter Chair
Cynthia Kurtz

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Trudy Myrrh Reagan
Russell Reagan

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Theodosia Ferguson, *International
Society for the Arts, Sciences, and
Technology*

Nancy Frank, *Frank Relations*

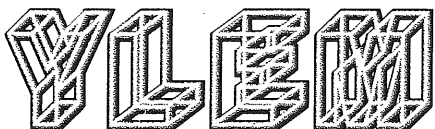
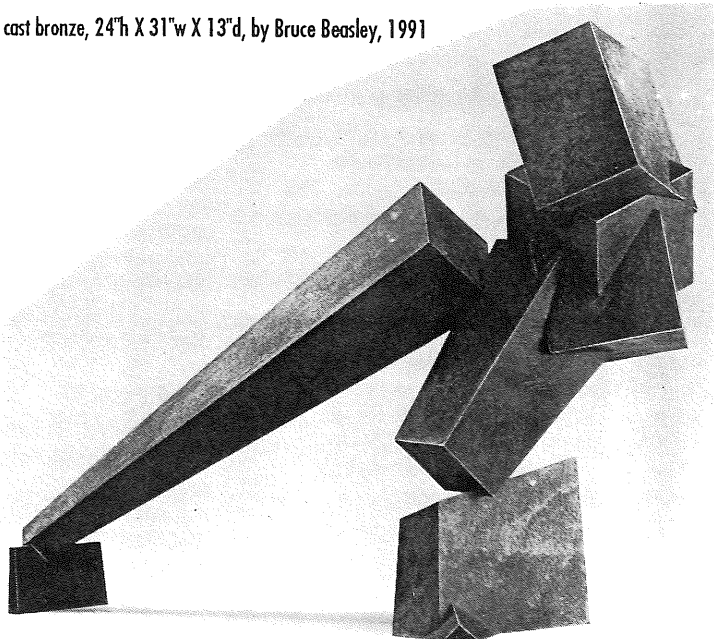
Roger Malina, *Center for Extreme
Ultraviolet Astrophysics*

Fred Stitt, *San Francisco Institute of
Architecture*

Stephen Wilson, *Art Department,
San Francisco State University*

Forums
Trudy Myrrh Reagan
Louis M. Brill
Larry Shaw
Nancy Frank

Thrust, cast bronze, 24"h X 31"w X 13"d, by Bruce Beasley, 1991



Artists Using Science and Technology

Return address (memberships/subscriptions, sample Newsletters):

PO Box 749, Orinda, CA 94563

For submissions to this publication or regarding its content, please see below.

Contributions are most welcome

The Ylem Newsletter needs Ylem members' art and
articles, notices of events, exhibitions, etc. Art
submitted must reproduce well with b&w copy
machine. If you have done art on a Macintosh, you
may send us a disk. Please include title, date
created, medium and phone number. Articles should
be 400-800 words long, preferably on a Mac disk.
Send to **Ylem Editor** (see below).

Ylem's Two Addresses:

Submissions and notices for
Newsletter, write:

Ylem Editor
967 Moreno Ave.
Palo Alto, CA 94303;
Trudy, (415) 856-9593

Sample Newsletters, membership
info., any other Ylem business, write:

Ylem (main office)
PO Box 749
Orinda, CA 94563

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**June
Newsletter**

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YLEM

ARTISTS USING SCIENCE AND TECHNOLOGY

A BENEFIT FORUM :

VIRTUAL REALITY AND ART AN EXPLORATION OF VIEWS, TOOLS, AND OUTPUT

SPEAKERS AT SESSION:

Craig Harris - executive director of LEONARDO JOURNAL
"HOW AN ARTIST MIGHT BUILD A VIRTUAL WORKSPACE"

Michael Naimark - visiting faculty SAN FRANCISCO ART INSTITUTE
VIRTUAL ENVIRONMENTS AS ABSRACTED FROM THE PHYSICAL WORLD"

Joel Slayton - director of C.A.D.R.E / SAN JOSE STATE UNIVERSITY
"DoWhatDo - THE INTRODUCTION OF TECHNICAL TELEPRESENCE AS LIVE PERFORMANCE"

Mark Trayle - musical composer
"SEVEN GATES" - A VIRTUAL MUSIC COMPOSITION"

Mark Bolas - president and founder of FAKE SPACE LABS
DESIGN IN VIRTUAL ENVIRONMENTS"

Scott Scarboro - JEETER-TECH
"JEETER-TECH - AN ALTERNATIVE VIRTUAL VIEWPOINT"

~~~~~



AT THE EXPLORATORIUM IN MCBEAN THEATRE

JUNE 4, 1992

FROM 7:00 - 10:00 PM

COST: \$10.00 MEMBERS/\$15.00 NON-MEMBERS

Seating is limited, seats are on a first-come basis. Come early!

FOR FURTHER INFORMATION,

PLEASE CONTACT: LOUIS M. BRILL (415) 664-0694

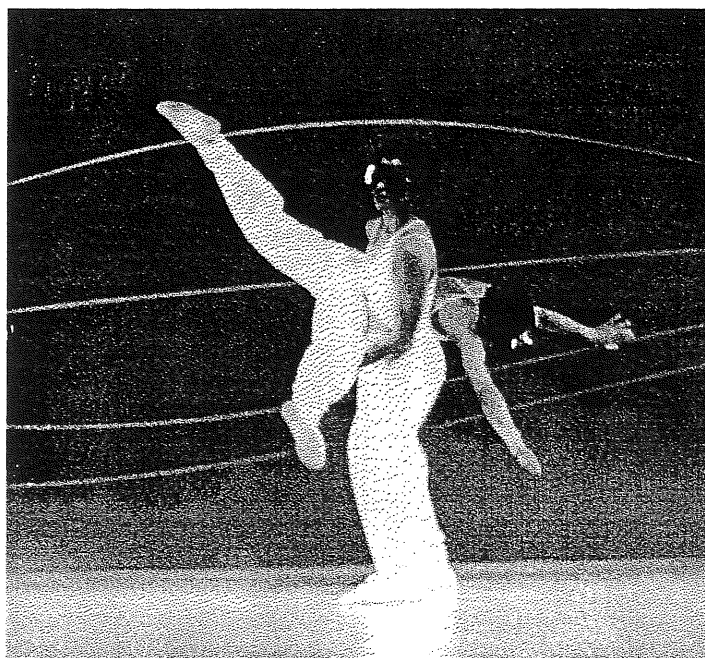


# *The Fifth Annual Directory of Artists Using Science and Technology*

**Deadline:  
September 1st, 1992**



*"Mirage," computer painting by Tarey Dunn*



*"Synergy," performance work by Robert J. Martin*

Abundantly illustrated and updated annually, the *Directory* lists about 250 artists, scientists, art visionaries and enthusiasts, all members of Ylem: Artists Using Science and Technology. Over its eleven-year lifespan Ylem has attracted a variety of well known figures in the arts and sciences. The artesian pressure of their talent opens up opportunities to exhibit and perform in an otherwise skeptical gallery milieu. Containing contact information along with descriptions of each member's work, the *Directory* links artists, collectors, galleries, and educators by phone and electronic mail. One year membership in Ylem includes a copy of the edition of the *Directory* in which you are listed.

## *To be listed in the Directory:*

If you are not already a member of Ylem or your Ylem Newsletter mail label says "Last Issue: 8/92" or sooner you must join or renew by **September 1st** to be in the *Directory*. Please see reverse.

## *To submit a photo of your work or an ad:*

Please include the following information on the back of your original:

**1** Your name

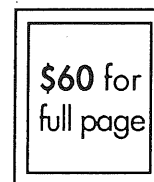
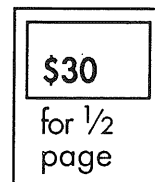
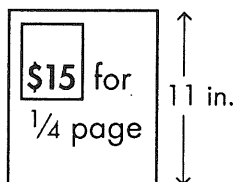
No Post-Its, please; use label with secure adhesive.

**2** Caption for picture (title, medium, date, etc.)

**3** An arrow indicating which is the top of the image

**4** Fee category:

← 8½ in. →

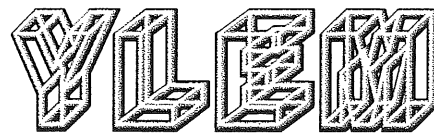


**5** If you want your original returned, please indicate and enclose a self-addressed stamped envelope.

**6** Photo fees above are *in addition to membership dues*. More details on reverse.



# The Directory of Artists Using Science and Technology



**PO Box 749  
Orinda, CA 94563**

**As well as being listed in the *Directory*, your membership in Ylem includes:**

- ✱ **A copy of the *Directory* in which you are listed.** Please see reverse for more information including how to have your art published in the *Directory*. (If you join after the deadline, you will be listed in and receive a copy of next year's *Directory*.)
- ✱ **The monthly *Ylem Newsletter*** containing articles on numerous topics along with news of members and a calendar of events and art opportunities.

Ylem also presents bi-monthly **Forums** and sponsors social activities and field trips in the San Francisco Bay Area.

## Yearly membership rates:

|                      |             |                                    |
|----------------------|-------------|------------------------------------|
| US Individual        | <b>\$30</b> | Canada/Mexico add <b>5 US\$</b> to |
| US Institution       | <b>\$45</b> | US rates; all other countries add  |
| US Student or Senior | <b>\$20</b> | <b>15 US\$</b> to US rates.        |

Membership includes the next edition of the *Directory*. **The current *Directory* is also available at extra charge:**

With membership in Ylem: **\$6**  
(+ \$3 if outside USA)  
Not joining Ylem: **\$15** (+ \$3 if outside USA)

**Please fill in only if you are joining for the first time or if information needs to be updated:**

☐ Please don't include my name when the Ylem mailing list is sold to other members for mailings.

NAME \_\_\_\_\_ PHONE (home) \_\_\_\_\_  
BUSINESS NAME (optional) \_\_\_\_\_ PHONE (business) \_\_\_\_\_  
ADDRESS \_\_\_\_\_ FAX \_\_\_\_\_  
\_\_\_\_\_  
E-MAIL \_\_\_\_\_

PLEASE DESCRIBE YOUR WORK/INTERESTS \_\_\_\_\_ Please write TITLE & DESCRIPTION OF  
(Art media; art-, science- or technology-related PHOTO SUBMITTED on  
interests, activities, services) **in 30 words or less.** \_\_\_\_\_ the back of your original  
to avoid confusion.

**Send along with your picture and fees to the address above by  
..... September 1st, 1992.**

## About photo submissions (continued from other side) .....

- If you have had your picture in the *Directory* before, a new picture is preferable.
- As the *Directory* is a black-and-white publication, images with good contrast and sharp focus are recommended. Please don't send color pictures with dot patterns or halftones.
- **Photos with grey tones:** We will make 100 line/inch halftone photostats. If your image has special reproduction requirements, please explain on the back of your original.
- **Macintosh graphics files:** Send your Mac disk if the art will print well on a LaserWriter.
- We will do our best to scale pictures to the area purchased (see reverse), but due to the dimensions of the pages it may have to be scaled smaller if the picture is too narrow, vertically or horizontally.
- If the art does not fill the picture area, we reserve the right to crop it.
- For more information call Trudy Myrrh Reagan: (415) 856-9593.

# YLEM

ARTISTS USING SCIENCE AND TECHNOLOGY

A BENEFIT FORUM :

## VIRTUAL REALITY AND ART AN EXPLORATION OF VIEWS, TOOLS, AND OUTPUT

### SPEAKERS AT SESSION:

Craig Harris - executive director of LEONARDO JOURNAL  
*"HOW AN ARTIST MIGHT BUILD A VIRTUAL WORKSPACE"*

Michael Naimark - visiting faculty SAN FRANCISCO ART INSTITUTE  
*VIRTUAL ENVIRONMENTS AS ABSRACTED FROM THE PHYSICAL WORLD"*

Joel Slayton - director of C.A.D.R.E / SAN JOSE STATE UNIVERSITY  
*"DoWhatDo - THE INTRODUCTION OF TECHNICAL TELEPRESENCE AS LIVE PERFORMANCE"*

Mark Trayle - musical composer  
*"SEVEN GATES" - A VIRTUAL MUSIC COMPOSITION"*

Mark Bolas - president and founder of FAKE SPACE LABS  
*DESIGN IN VIRTUAL ENVIRONMENTS"*

Scott Scarboro - JEETER-TECH  
*"JEETER-TECH - AN ALTERNATIVE VIRTUAL VIEWPOINT"*

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AT THE EXPLORATORIUM IN MCBEAN THEATRE

JUNE 4, 1992

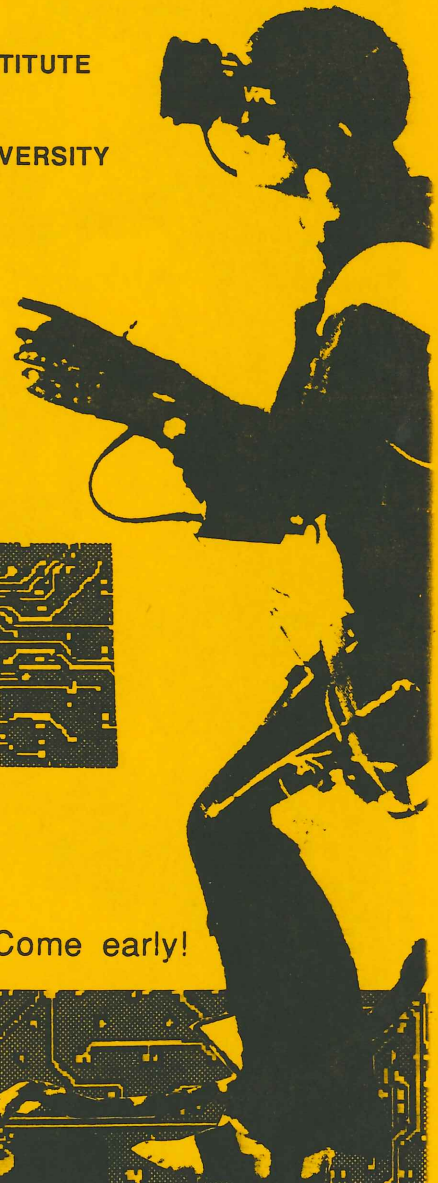
FROM 7:00 - 10:00 PM

COST: \$10.00 MEMBERS/\$15.00 NON-MEMBERS

Seating is limited, seats are on a first-come basis. Come early!

FOR FURTHER INFORMATION,

PLEASE CONTACT: LOUIS M. BRILL (415) 664-0694





Temporary Art Zone

Tues., July 28, and Weds., July 29

In the spirit of the pirate Utopias of the 18th century,
we will set up a "Temporary Art zone" starting at 12:00 noon
and disappearing at 1:20 pm.

Bring your lunch, slides, and/or videos of your Art.
Small portable works also welcome. Artists must stay
with their work and take it with them when they leave.
5 slides max./ 3-5 min videos.

Jointly sponsored by Ylem/ Artists using Science & Technology and
Leonardo/ International Society for Arts, Science, & Technology.

in Chicago at SIGGRAPH '92

for info call Beverly Reiser at (510) 482-2483

